

*san francisco*  
CINEMATHEQUE

FALL 1990

Pneuma DORSKY oct 4





San Francisco Cinematheque Presents

## THE FILMS OF YVONNE RAINER:

"For me the body alone is no longer the main focus. I'm interested in private experience and the problems of projecting and transforming it. But I think I still put things together in the same way. My content is different, but I have the same ideas of duration and continuity. I call myself a choreographer because as such I first discovered my artistry and formal methods for framing it. I also like the concrete kind of problem-solving that the word choreography encompasses. Besides there's still dancing in my work." - Y.R. (1972)

Headlining Fall 1990 Cinematheque activities will be a major 5-week retrospective of the feature-length films of Yvonne Rainer. Rainer's newest film, *Privilege* (1990), will be given a three-day run at the Roxie (in collaboration with the Cinematheque) Tuesday-Thursday, Sept. 11-13, at 7:00 & 9:15 p.m. (Rainer in attendance on Tuesday night). *Privilege* will also be screened at the Pacific Film Archive on Thursday, Sept. 6, at 7:30 p.m. (Rainer in person). On Wednesday, Sept. 12, at 7:30 p.m., Rainer will lecture on her overall body of work at the San Francisco Art Institute as part of the "Art of Now" series. In addition, a catalogue covering all of Rainer's filmwork is being produced by the Cinematheque with an original essay written by Thyrsa Good-eve, an in-depth interview with the artist, and bibliographical as well as critical material on all of her work.

Rainer is a native of Berkeley, CA., who was recently awarded the MacArthur Lifetime Achievement Award. Her work as dancer/choreographer during the 1960's was prominent in the development of experimental forms of dance and performance, and her feature films have been among the most influential produced in this country during the last two decades. A prolific writer and theorist, Rainer has been one of the most articulate and visible feminist spokeswomen of our generation.

Journeys from Berlin/1971 RAINER sep 30

## A Retrospective

### RAINER RETROSPECTIVE: Schedule of Film Screenings & Appearances:

#### sep 6

*Privilege* (1990); *Rainer in person.*  
Pacific Film Archive, 2625 Durant Ave., Berkeley, 7:30pm.

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*design:* **F. HASEGAWA**



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designs: F. HASEGAWA

Pricing: DORSKY oct 4



SFAI

sep 9 Sunday

## YVONNE RAINER RETROSPECTIVE - I

*Lives of Performers* (1972) and *Trio A*  
FILMMAKER YVONNE RAINER IN PERSON

Tonight the Cinematheque begins the first complete West Coast retrospective of the films of Yvonne Rainer (series tickets available). Beginning as a dancer/choreographer in the early 60's, Rainer's work in dance, film and theory has been pivotal in redefining the landscape of contemporary art. *Lives of Performers* (A Melodrama) marked her transition from dancer/choreographer to filmmaker. Completed in 1972, the film incorporates sequences from her dance and performance work. Presented in fourteen episodes, *Lives...* opens with a dance rehearsal of Rainer's *Walk, she said*, thus establishing the film's method of weaving "real" events with "fictional" roles and relationships. (90 min.) Also: *Trio A* (1968/1981, 10 min.).

ROXIE

Special time + location: 7:00 & 9:15pm; Roxie Cinema, 3117 - 16th St.

sep 11-13 Tue/Wed/Thursday

## YVONNE RAINER'S PRIVILEGE (1990)

YVONNE RAINER IN PERSON TUESDAY, SEPT. 11.

The Cinematheque and Roxie Cinema present the San Francisco premiere of Yvonne Rainer's recently completed *Privilege*. Beginning as a public examination into the private matter of menopause, *Privilege* unleashes a spectrum of volatile issues ranging from information blackout and gender ideology to racial discrimination and sexual violation. Approaching these issues with a constantly shifting subjectivity, Rainer creates moral collisions and unlikely alignments, all the while attempting to voice a female identity within a culture where the site of menopause signifies women's passage into "the other side of privilege." (100 min.)

SFAI

sep 16 Sunday

## YVONNE RAINER RETROSPECTIVE - II

*Film About a Woman Who...* (1974)

Rainer's second film was made following her 1973 mixed-media performance, *This is the Story of a Woman Who...* (for performers, slide and film projectors, tape recorder, and microphone). Addressing the terms in which we as spectators identify with cinema, *Film About a Woman Who...* constructs a narrative exploring a woman's self-identity that dislocates and undermines identification; moving in and between the lines of fantasy, sexuality, and desire. (105 min.)

SFAI

sep 20 Thursday

## 37°49'N / 122°22'W: New Bay Area Work

Tonight's program marks the beginning of a series in which new local work can be seen and considered on an ongoing basis, reflecting the diversity of media art being produced in the Bay Area. *Overlay* (1989) by Jenny Fernald, *Hymn* (1989) by Claire Dannenbaum, *Memory Eye* (1989) by Alfonso Alvarez, *Transplanted 7 Years Later* (1986) by Leslie Alprin, *Clementine* (1990) by Kurt Keppeler, *Weather Diary #6* (1990) by George Kuchar, *Fractious Array* (1990) by Mark Street, *A Different Kind of Green* (1989) by Thad Povey. Selection Committee: Laura Poitras, Lynne Sachs, & Greta Snider. Submissions are welcome.

EYE

sep 22 Saturday

## JENNIFER MONTGOMERY/MATTHIAS MÜLLER

BOTH ARTISTS IN PERSON

Jennifer Montgomery and Matthias Müller both work in Super-8mm to explore the construction of their own sexualities. Montgomery uses autobiography and a faux-documentary style to question notions of truth and nostalgia. She will screen *Home Avenue* (1989) and *Age 12: Love With a Little L* (1990), where "in retracing my past I discover the fault lines of my own memory." (J.M.). A founding member of the Super-8 German group *Alte Kinder*, Müller will present his acclaimed *Aus der Ferne* (The Memo Book, 1989, 28 min.), a tactile meditation on the male body and how death has affected gay desire.

SFAI

sep 23 Sunday

## YVONNE RAINER RETROSPECTIVE - III

*Kristina Talking Pictures* (1976)

"All right, call me Kristina. That's not my real name, but let it stand. It's on my passport. I was born in a little town near Budapest before the last few wars." (text from the film). Rainer establishes the role of Kristina as survivor and witness, presenting her personal "history" as grounds for exploring the irreconcilable contradictions of personal experience and historical events. *Kristina Talking Pictures* is both a lament to actions not taken/words not uttered, and a celebration of the cathartic potential of expression. (90 min.)

SFAI

sep 27 Thursday

## FORBIDDEN IMAGES

BY  
BIRGIT + WILHELM HEIN

BIRGIT HEIN IN PERSON

The collaborative works of Birgit and Wilhelm Hein have been a source of vitality in European experimental film for over 20 years. Most recently the Heins have produced a group of films that boldly examine the ties binding the suppression of sexuality to aggression. Birgit will present *Forbidden Images* (1985, 90 min.), in which "forbidden images...come from the forbidden voyeurism of a child, from its suppressed sexuality. The film deals with a manic and destructive jealousy...It shows a presence of sexual obsession, aggression, hatred and fascination and tries to find the reason for it in the past." (B.H.) Co-sponsored with the Goethe Institute.

EYE

Special time: 7:30pm.; Admission is free.

sep 29 Saturday

## A GRIN WITHOUT A CAT

BY  
CHRIS MARKER

Chris Marker has been called cinema's premier essayist. His idiosyncratic yet committed documentaries, such as *Letter from Siberia* and *Sans Soleil*, reveal an ironic wit, escaping the didacticism common to many a "political" filmmaker. Originally released in 1977 and revised in 1988 for Britains' Channel Four Television, *A Grin without a Cat* (240 min., video) is a look at the successes and failures of the political left during the heady days from 1967 to 1977. Although Marker focuses on the left's god that failed, France of May '68, it is the question of revolutionary struggle itself that is his ultimate concern.

SFAI

sep 30 Sunday

## YVONNE RAINER RETROSPECTIVE - IV

*Journeys From Berlin/1971* (1980)

"Is *Journeys...* autobiography or fiction? Is it dadaist vaudeville or legitimate filmic research? Are its politics a set-up, a rigged game, mere window dressing thinly masking a formalist adventurism? Are its armchair terrorists and self-absorbed narcissists worthy of being made to voice serious moral-political concerns?" (Y.R., from a 1980 essay) With these questions on the table, Rainer and *Journeys From Berlin/1971* "go on to other matters." A study in narrative progression/digression, *Journeys...* isolates distinct modes of personal exchange to emphasize (re)occurring connections, conflicts, and concerns. (125 min.)

SFAI

oct 4 Thursday

## THE IMMEDIATE IMAGE: DIRECT MONTAGE

Montage is the basic method particular to film. Simply through the means of sequence, the films on this program create a direct poetry of the moving image: *Pneuma* (revised 1990) by Nathaniel Dorsky, a meditative study of infinitely subtle movement; *Renga* (1990), a collaborative 'jam' between 12 filmmakers inspired from the medieval Japanese linked verse form; *Cassandra* and *Simulated Experience* (1990) by Caroline Avery, witty enigmatic miniatures of images literally carved into images; *Remains* (1990) by Konrad Steiner, a trip of baroque intensity through the tortured legacy of Berlin; and Ron Rice's *Senseless* (1962). (Total: 78 min.)

EYE

oct 6 Saturday

## OPEN SCREENING

The Cinematheque resumes our longest tradition, regularly scheduled evenings in which moving image artists are invited to show completed or in-progress works. Highlights from the year's Open Screenings will be shown in May. Works in super-8 or 16mm film, 1/2" or 3/4" tape will be accepted; please bring your film or tape at 7:30 P.M. so it can be properly included. **ADMISSION IS FREE**

SFAI

oct 7 Sunday

## YVONNE RAINER RETROSPECTIVE - V

*The Man Who Envied Women* (1985)

Beginning with the exit of the female protagonist, *The Man Who Envied Women* is an ironic twist to the notion of "female lack." Out of the picture, she presides over the soundtrack: "Rage at men. The noun: rage at men. Why now? Why can't it be put off indefinitely? I'm not up to it this week. I have nothing more to say about that subject..." Y.R.: "The structure of the film is elaborated in a constant interweaving of fiction and documentary, narrative and theory, midst issues of sexuality, aging, power relations, and political activism." (125 min.)

SFAI

oct 11 Thursday

## THE BLACK FOLK DRAMAS OF SPENCER WILLIAMS

PROGRAM I

FILM HISTORIAN ADRIAN LANIER-SEWARD IN PERSON.

Although Spencer Williams was best known as a character actor in the 1940s and 1950s (he played Andy of "Amos 'n' Andy"), his greatest passion was for the handful of modestly produced folk dramas he directed between 1941 and 1947. Unlike typical "race" movies of the period, Williams achieved a true vision of Afro-American values and concerns by combining traditional elements of black ritual expression: religious melodrama, spiritualism, symbolic imagery, and a wealth of musical idioms. Black culture historian Adrian Lanier-Seward, curator of the Whitney Museum's Spencer Williams Retrospective in 1988, will be on hand to introduce *The Blood of Jesus* (1941) and *Go Down Death* (1944). (Total: 100 min.)

EYE

Special day: Friday, Oct. 12.

oct 12 Friday

## EYE FOR I: VIDEO SELF-PORTRAITS

PROGRAM I

Cinematheque, New American Makers, and the Oakland Museum will present several evenings of video which examine the medium's potential for self-portrait. Curated by French theorist/critic Raymond Bellour and originating at the Whitney Museum, this exhibition features American and European artists who create their own portraits while rethinking notions of the self-portrait itself. Program I includes: Vito Acconci's *One Minute Memories* (1971-74/89, local premiere); Peter Campus' *Three Transitions* (1973); Joan Jonas' *Vertical Roll* (1972); Ulrike Rosenbach's *Don't Believe I Am an Amazon* (1975); Bill Viola's *The Space Between the Teeth* (1976); and *Hyalioide* (1985), by Danièle and Jacques-Louis Nyst. (Total: 95 min.)

EYE

oct 13 Saturday

## EYE FOR I: VIDEO SELF-PORTRAITS

PROGRAM II

"The subject of the self-portrait is encyclopedic, grasping its identity through the optic... of everything that constitutes the individual...Starting from the most personal quest possible, the author opens the self up to the impersonal, moving constantly from the particular to the general, with no other assurance or belief than those of the individual's own movement..." (R. Bellour). This second program of video self-portraits includes: *The Looking Glass* by Juan Downey; Marcel Odenbach's *The Contradiction of Memories* (1982); *Portrobot* (1984), by Gerd Belz; and *Scenário du film Passion* (1982) by Jean-Luc Godard. (Total: 97 min.)

SFAI

oct 14 Sunday

## THE BLACK FOLK DRAMAS OF SPENCER WILLIAMS

PROGRAM II

FILM HISTORIAN ADRIAN LANIER-SEWARD IN PERSON.

The films of Spencer Williams and other Afro-American filmmaking pioneers (such as Oscar Micheaux) were little known outside of the primarily rural communities they were intended for, and consequently, many have disappeared over the years. Tonight Adrian Lanier-Seward will present Williams' *Of One Blood* (1945) which she reconstructed from materials discovered in the Library of Congress. In it, Williams uses the biblical theme of the Deluge to introduce the story of brothers separated and later reunited. Also: *Dirty Gertie from Harlem USA* (1946). (Total: 120 min.)

EYE

oct 20 Saturday

## DISPUTED IDENTITIES

PROGRAM I

FILM/VIDEO MAKERS IN PERSON

PATRICIA COBB • SHARON JUE  
ALFONSO MORET • VALERIE SOE

*Disputed Identities* is a survey of photographs, films and videotapes by multi-cultural artists from Great Britain and the United States presented in collaboration with San Francisco Camerawork. Emphasizing conceptual, "constructed image" strategies, this exhibition addresses issues confronting those asserting themselves as individuals free from society's prejudices; especially those who by reason of ethnicity unavoidably assume "disputed identities". Presented and curated by Portia Cobb: *Affirmation* by Marlon Riggs; *All Orientals Look Alike* by Valerie Soe; *Buckwheat: The Dinner Hour* by Alfonso Moret; *Measures of Distance* by Mona Hatoum; *My Mother Thought She Was Audrey Hepburn* by Sharon Jue; and *Territories* by Isaac Julien. (Total: 76 min.)

SFAI

oct 21 Sunday

## WEBS OF EVIL: TRAFFIC IN SOULS & SPIES

These two silent films depict illicit underground networks of activity engineered by brilliant sinister minds. *Traffic In Souls* (1913) is the first important American feature, pre-dating *The Birth Of A Nation* by more than a year and until recently considered lost. Directed by George Loane Tucker in secret, *Traffic...* was based on the sensational Rockefeller Committee's report on white slavery in New York. *Spies* (*Spione*) (1928, original abridged version) continued Fritz Lang's adventure-serial portraits of criminal geniuses begun with *Dr. Mabuse* (1922), but with a sharpened level of psychological realism evoking Lang's world of paranoia and fantasy.

SFAI

oct 25 Thursday

## ODILE & ODETTE — A Correspondence in Word & Image

MEDIA ARTIST IN PERSON

DAVID LEVI STRAUSS

"The relation of photography & language is a principal site of struggle for value & power in contemporary representations of reality; it is the place where images & words find and lose their conscience, their aesthetic & ethical identity." (W.J.T. Mitchell)

*Odile & Odette* is an ongoing correspondence in word and image consisting of letters written to two women in a photograph and images projected as slides. The latest installment was begun in Berlin in February and concerns (among other things) the crumbling Wall, the Berlin Film Festival, and the first photograph ever made. David Levi Strauss is a poet, photographer, freelance writer of art and cultural criticism, and editor of *ACTS: A Journal Of New Writing*.

EYE

oct 27 Saturday

## BLOOD, HISTORY & THE BODY: The Art of Silvia Gruner

MEDIA AND PERFORMANCE ARTIST IN PERSON

SILVIA GRUNER

"Silvia Gruner's work, with the simplest of materials, opens up a wealth of associations that speak of Mexico's history, religion, economics and ecological problems...The strength of Gruner's work lies in her facility for visual, philosophical and historical languages." (Mark Alice Durant)

Mexican artist Silvia Gruner's work moves fluidly between many mediums—drawing, sculpture, film, video, performance—to explore personal and cultural/historical notions of authenticity critical to our time. Elemental in Gruner's work is the place of the human body in the material world, as "transmitter and receptor of energy; the body as absorbent material, as motor; the body as variant of sound and movement; the body as receptacle of memory." Tonight Gruner will present several super-8 films, the video *El Vuelo* (*The Flight*), and a new performance. Co-sponsored by Headlands Center for the Arts and Galeria De La Raza.

SFAI

Special time: 7:00pm.

oct 28 Sunday

## MONSTERS FROM MEXICO

"Mexico's history is a litany of atrocities—forced Catholicism, repression, guilt, cultural schizophrenia and an obsession with death... Not surprisingly, when the Mexican movie industry sets out to make a horror movie, the results are so singularly "Mexican" they baffle stateside viewers." (Jim Morton, *Research*) Tonight we present rare screenings from three of Mexico's most popular and distinctive horror genres of the 1950s and 1960s, each made by a master of low-budget nuance and economy. *The Vampire's Coffin* (1961) by Fernando Mendez; *The Brainiac* (*El Baron Del Terror*) (1961) by Chano Urueta; and the first in the legendary Aztec Mummy series, *The Robot vs. the Aztec Mummy* (1959).

EYE

Special time: 4:00 - 9:00pm daily; Admission is free.

Reception: Friday, Nov. 2, 7:00pm.

oct 30- nov 6 Tues - Tuesday

## MATTRESS A Sound Picture

MEDIA ARTIST IN PERSON

JUN JALBUENA

IT'S NEVER TOO LATE TO BE OUT OF DATE, THE HI-STORY'S CALLED HISTORY, THE TERRAIN IS TALK, HEAVY ON THE SAVVY 'CAUSE IT'S STICKY, SAYS HELLO LIKE UP YOUR NOSE, SO YOU FOAM IN THE MOUTH AND GOT A MATTRESS FOR LIPS, IT'S A KIND OF CONFUSED CARRESS. *MATTRESS* is basically pre-recorded sound and mattresses in a room with a big picture window overlooking the Greyhound bus station. It's a set-up. You stick around with the light changing to night, or just walk through, it's a matter of choice.

Jun Jalbuena works with media and is based in San Francisco.

*Odile & Odette* LEVI STRAUSS oct 25